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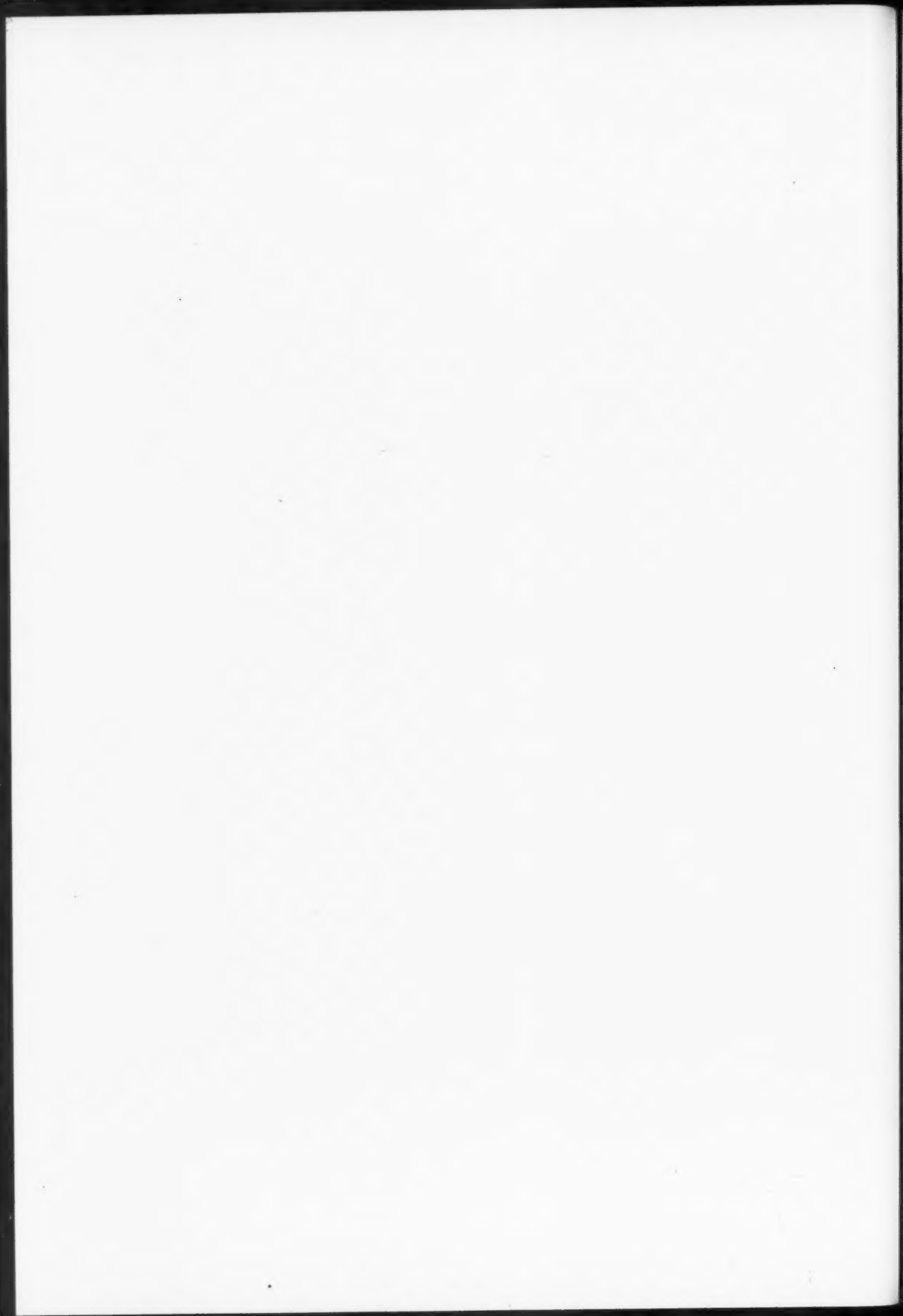
NOVEMBER, 1917

ART AND ARCHAEOLOGY



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ARCHAEOLOGY

ARCHITECTURE

HISTORY

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ART

HANDICRAFT

TEACH HIM ON THESE AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—LINCOLN



Van Dyck

King Charles I.
(See p. 253)

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI

NOVEMBER, 1917

NUMBER 5

THE ETRUSCAN SARCOPHAGUS OF TORRE SAN SEVERO IN ORVIETO*

EDOARDO GALLI

ISPETTORE DEL R. MUSEO ARCHEOLOGICO
FLORENCE, ITALY

(Translated from the Italian by R. V. D. Magoffin)

FOUR years ago there was discovered in Umbria, near Orvieto, in a locality known as "Torre San Severo," a splendid Etruscan sarcophagus of peperino—a gray, local stone of volcanic origin—with polychrome sculptures on its four faces and about the lid.

For various reasons this very important monument, dating from the fourth century B.C., has until now remained unpublished, although it is on public view in the beautiful Museo dell' Opera of the Orvieto Cathedral. But now that it is about to be published in detail in the twenty-fourth volume of the *Monumenti Antichi*, I think it most opportune to offer contemporaneously in ART

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The sarcophagus was found, badly broken, in a tomb along with a few remains of articles usually buried with the dead, which gave evidence that the tomb had been visited by treasure-seekers. The color on the sculptures that adorn the sarcophagus and cover was much brighter at the time of discovery, owing to the dampness of the

* The editors wish to express their appreciation of the courtesy and kindness shown by the well-known author of this article in connection with its publication here. They regret the delay in publishing this article which was received long before the twenty-fourth volume of the *Monumenti Antichi* for the year 1917 was issued.

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FIG. 1.—The Sacrifice of Trojan prisoners at the Tomb of Patroclus.

sepulchral chamber; but so much of the color has remained on the figures and the decorations as to put this sarcophagus also in this respect in a different category from all other Etruscan monuments with traces of original coloring. In the *Lincei* publication noted above there will be four colored plates which will preserve at least in facsimile what is left of the polychrome work, destined to fade with passing time and probably finally to disappear; but here it is not possible to offer more than the photographic reproductions of the four sides of the monument (Figs. 1-4).

First, I may say in general that while the representations on the gable ends of the cover are generic and apotropaic in character—two similar heads of Achelous to which is given a particular cat-achthonic signification by the serpents held on either side by two Etruscan demons—the scenes carved on the four faces of the sarcophagus derive their meaning from the epic stories belonging to the Trojan Cycle. For this reason the scenes attach themselves to the great Greek art of the fifth century

B.C., which produced great pictorial compositions about which there have come down to us only scattered literary notices and some indirect monumental evidence, notwithstanding the fact that in the Hellenistic and Roman periods there were known analogous and complete cycles based on epic origin, and produced certainly under the influence of the more ancient compositions and along the legendary line furnished by heroic poetry, tragedy, etc. Now, in the exotic repertoire of Etruscan art, during the more florid period (fifth to third centuries B.C.), we find a varied and great quantity of Greek subjects, usually adapted and copied on Italic soil, but sometimes with variations, additions, and such contaminations as to make us see how far the indigenous artist used his own knowledge and his own genius in the work of art he was forming, availing himself of foreign compositions and subjects. The case of our sarcophagus in this respect is one of the most typical and most interesting that is known; because in fact the sculptor, besides showing an unusually com-

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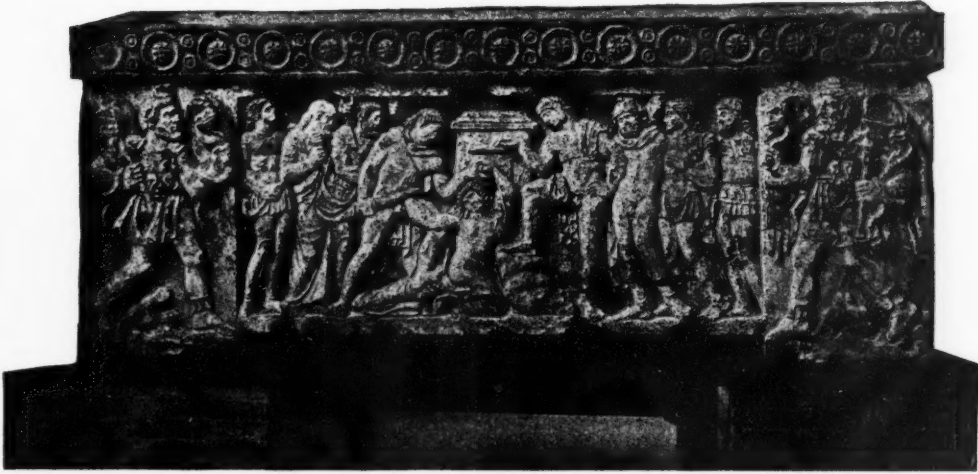


FIG. 2.—The Sacrifice of Polyxena at the Tomb of Achilles.

prehensive capacity in the choice and in the harmonic disposition of the scene, has revealed in this monument his own particular and typical Etruscan tendency to add local elements to representations of Greek origin, and to transform entirely certain genuine Greek personages into figures common to the local repertoire.

The scenes are related. That on one long side of the sarcophagus shows the sacrifice of the Trojan prisoners at the tomb of Patroclus and its source is in the *Iliad*; on the other long side, coming from the *Iliupersis*, is the sacrifice of Polyxena at the tomb of Achilles; the scenes on both ends are from the *Odyssey*, one representing Ulysses attacking Circe, the other showing the sacrifice of the ram by Ulysses to call forth the spirit of the seer Tiresias. Here we have clearly a conceptual and stylistic unity which shows a great sculptural epopee, probably of a pictorial nature.

The central persons of the four reliefs are the two most illustrious heroes of the Homeric poems, Achilles and Ulysses. It does not seem possible that

the Etruscan artist would have chosen the episodes that pertain to them without intending the connection. Here we are not dealing with an isolated fact detached from the Greek world and transferred bodily, or with obvious variations, into the world of Etruscan art, as innumerable examples of tomb paintings, sculptural urns, mirrors, graffiti, etc., show; but we are dealing with a series of facts related and disposed with intentional harmony. It is this very fact that makes the novelty and the particular importance of the sarcophagus which Etruria has restored to the light of day.

On the long side first mentioned (Fig. 1) is portrayed the scene of the human sacrifice which Achilles fulfilled in honor of his beloved friend Patroclus, when he immolated to Patroclus' shades the young Trojans he had captured during an encounter near Troy. At the angles on either side of the relief are great winged female demons of Etruscan style. Beginning at the left of the relief proper come: Briseis, the sweetheart of Achilles (or perhaps the



FIG. 4.—The Sacrifice of Ulysses to evoke the spirit of Tiresias.

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sweetheart of Patroclus?), transformed by the Etruscan sculptor into a Proserpina with a serpent above her forehead; Agamemnon, also transformed and represented with the characteristic attributes of the Etruscan Pluto (Aita or Eita), namely, a head-covering made of a wolfskin, and with a sceptre entwined with a serpent; on the ground at their feet, a Trojan prisoner already slain; Achilles slaying another Trojan; in the central background the characteristic sepulchre (of Etruscan style) of Patroclus, and his shade—in material shape—who is present to accept the blood-offering. The second group to the right is Ajax, son of Telamon, who leads a bound Trojan; and Ajax, son of Oileus, with a second prisoner, behind whom is to be seen only the asslike ears and neck of an Etruscan demon.

To this first bloody scene, which transports us to distant times of unheard-of barbarity and deep animistic superstition, is contraposed (Fig. 2) an episode no less cruel, namely, the sacrifice of the youngest of Priam's daughters, Polyxena, at the sepulchre of Achilles, at the hand of Achilles' son, Neoptolemus. Nevertheless, in the treatment of this episode we recognize signs of a changed conception of the myth very different from the violent and crude realism inspired by epic poetry in several analogous representations on archaic monuments. This fact is the basic proof of the derivation of the episode from a later source, probably a tragic one.

In this relief also we find two horrible demons at the angles of the sarcophagus, but this time they are male demons, through an obvious tendency of Etruscan art which had a predilection for antithetical symmetry. Further, the disposition of the figures in

two groups separated by the tomb of Achilles corresponds to the scheme of the relief on the opposite side. Commencing at the left we recognize: a herald with an Etruscan *lituus* (a sort of trumpet) in his hand; the aged seer Calchas; Agamemnon; Neoptolemus, who has thrown Polyxena to the ground and is about to kill her. The second group to the right begins with the shade of Achilles present at the horrible rite, as is the shade of Patroclus in the opposite relief. Then come Ulysses and two other Greek warriors, whom one may suppose to be Acamas and Demophon, or one of them may be Menelaus.

The reliefs on the ends, as I said above, contain scenes relating to the adventures of Ulysses. On one (Fig. 3) is represented the hero threatening Circe in the presence of two of his companions already turned by the sorceress into beasts, as is shown by their heads, respectively those of a wolf and a ram. Circe has in her hand a little live pig which typifies her terrible power.

On the other relief (Fig. 4) we see the sacrifice of the ram made by Ulysses, with the assistance of his companions Eurylochus and Perimedes, in the distant and mysterious eastern land of the Cimmerians to evoke the shade of the seer Tiresias, to make him point out the itinerary for the return to his home land. In this relief the Etruscan sculptor has shown an initiative and an ability entirely unusual and not met with in other reliefs noted up till now. He has expressed here in a separate relief in the background and far away, a realistic vision of the world of the dead, conceived as an island surrounded by the sea, rich in palms, birds, and dolphins, to which one comes on a ship, which can be seen drawn half way up upon the beach at the left upper corner.



FIG. 3.—Ulysses threatens Circe with death.

The mythical content so abundantly unfolded in the four reliefs through their pre-arranged harmonies; the types of the figures; the bright polychromy of basic red and yellow ochre, black manganese, and cobalt under a uniform layer of lime white; the ornamentation of the cover; the large dimensions (m. 2, 10 x 0, 80); the architectonic type reminding one of the original wood, and the general sumptuousness of the monument, put this sarcophagus in a note-

worthy place among the archaeological products of Italian soil brought to light in these last few years.

These then are the reasons why I have believed it worth while to sum up, in the present article, the thoughts that confer an uncommon importance upon our monument, aiming to attract to it—through the pages of this splendid and popular magazine—the attention both of students of classical antiquity and of all other cultured persons as well.

Florence, Italy



A realistic design from a Chimú vase. From Baessler, *Ancient Peruvian Art*, pl. 43.

REALISM IN THE ART OF ANCIENT PERU

PHILIP AINSWORTH MEANS

WHEN a people of high or complex cultural development fails to evolve a system of writing, or fails to go beyond the merest rudiments of writing, he who would reconstruct the history of that people must laboriously glean his information from various sorts of indirect evidence. Of such evidence the most important variety is that furnished by the realistic art of the people, or, in some cases, by their attempts at realistic art. In ancient Peru, the early people, especially those who dwelt on the coast, lived under a society that had many of the attributes of real civilization. Despite the lack of iron, of large timber, of draught animals and of wheeled vehicles, these folk built up for themselves a culture which was capable of erecting huge pyramidal structures, large and well-planned cities, elaborate and efficacious irrigation systems, many fine palaces and workshops for gold-, silver- and copper-smiths. The cultural development of these people was quite equal to that of the Early and Middle Minoans and to that of the Predynastic Egyptians. Indeed, the realistic art of the early people of the Peruvian coast is of about the same grade and quality as that of Egyptians of predynastic times and as that of the Dipylon culture at Athens. By

this, of course, I do not mean that the treatment or technique of the ancient art of the Peruvian coast, that of predynastic Egypt and that of the Dipylon culture at Athens were at all the same; I merely mean that all three were on approximately the same level as regards the success of their efforts toward true representation.*

Yet, despite the fact that their civilization was in many ways far from contemptible, the early folk of the Peruvian coast have left no sort of written record of their history, and not even a trustworthy body of myth or fable. We can not even be sure what name they used to designate themselves. Their con-

* A few references to publications containing good illustrations of early Peruvian art may be of service to some readers. Consult: Baessler, *Ancient Peruvian Art* (New York, 1902-03, 3 vols.); Berthon, *Étude sur le précolombien du Bas-Pérou, Nouvelles archives des missions scientifiques*, fascicule 4, (Paris, 1911); Beuchat, *Manuel d'archéologie américaine* (Paris, 1912); Hrdlička, *Some Results of Recent Anthropological Exploration in Peru*, *Smithsonian Miscellaneous Collections*, Vol. 56, no. 16, (Washington, 1911); Joyce, *South American Archaeology* (New York, 1912); Markham, *The Incas of Peru* (New York, 1910); Mead, *The Fish in Ancient Peruvian Art*, *Putnam Anniversary Volume*, pp. 127-136; Means, *A Survey of Ancient Peruvian Art*, *Transactions of the Conn. Acad. Arts and Sc.*, Vol. XXI, pp. 315-442 (Yale Univ. Press, New Haven, 1917); Putnam, *The Davenport Collection of Nazca and Other Peruvian Pottery*, *Proc. Davenport Acad. Sc.*, Vol. XIII, pp. 17-40 (Davenport, Iowa, 1914); Reiss and Stuebel, *The Necropolis of Ancon* (Berlin, 1880-87, 3 vols.); Uhle, *Pachacamac* (Philadelphia, 1903).



Original in the possession of the writer

FIG. 1.—A Yunca vase from near Nasca, with realistic humming-birds.

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querors, the Quechua subjects of the Inca clan of Cuzco, called the people of the north half of the coast Chimus, after a chief called Chimu, and those of the south half of the coast were called Yuncas. This nomenclature, which is as authoritative as any, is the one which is usually employed to-day. It is the Chimus whom we must thank for the development of the most realistic art in ancient Peru.

Everything about the Chimus, their physical type, their architecture, their forms of decoration and their migration myths, points to a Central or Middle American origin. This does not mean, however, that people in Middle America made a deliberate and purposeful advance thence into South America; rather, one should regard the early coast Peruvians as having slowly, gradually and accidentally drifted or filtered into their new habitat, bringing with them an already well-developed culture with marked Middle American affinities. This prolonged and haphazard migratory movement was probably both by sea and by land. Of the date of this event, or rather, series of events, one can only conjecture. It is known, of course, that Inca dominance over the Chimus on the coast began to be exercised about the middle of the fourteenth century, and this is, therefore, to be regarded as the close of the real Chimu culture, although echoes and influence of it persisted down into Spanish times, and although the people of the Peruvian coast to-day present many similarities of custom and culture to their Chimu ancestors. The state of the Chimu culture at the time of its subjection by the Inca Pachacutec was such as to indicate a good many centuries of previous growth and development. For one thing, owing to infiltrations of settlers from the highland districts, the physical type of the

people had changed from pure round-headedness to round-headedness mingled with a considerable element of long-headedness. Also, the art underwent drastic modifications, growing from the somewhat faltering attempts at inchoate realism on the part of the earliest comers to a sure and masterful realistic technique, and thence, through increasing formalism and symbolism, declining into intricate and lavish conventionalization. All this, besides indicating that, at the time of their conquest by the Incas, the Chimus were an old-established society, helps us to arrive at an approximate estimate of the date at which the Chimus or the ancestors began arriving on the coast of Peru from Middle America. For, just as the archaeologists who laid bare the wonderful sites in Crete and on the shores of the Aegean had a chronological measuring stick in the dated remains of Egypt, so have we, in Yucatan, a chronological measuring stick for the cultures of ancient Peru. In recent years the uncertainties which have so long shrouded the historical perspective of the Maya and Itza peoples of Yucatan and of the Toltec and Aztec peoples of Mexico have been dissolved.* It has been shown that the Maya culture did not attain its final and most vigorous development before the third century of our era and that the period from about 320 A. D. to 600 A. D. was that in which the Old Maya Empire in what is now northern Guate-

* Cf. Bowditch, *Memorandum on the Maya Calendars used in the Books of Chilán Balam*, *American Anthropologist*, Vol. III (Lancaster, Pa., 1901); Means, *History of the Spanish Conquest of Yucatan and of the Itzas*, *Peabody Museum, Papers*, Vol. VII (Cambridge, Mass., 1917); Morley, *Correlation of Maya and Christian Chronology*, *American Journal of Archaeology*, Vol. XIV, pp. 193-204, (1910); Morley, *An Introduction to the Study of Maya Hieroglyphics* (Washington, 1915); Spinden, *A Chapter of Ancient American History*, *American Museum Journal*, Vol. XIV, pp. 17-32 (New York, 1914); Tozzer, *The Domain of the Aztecs and their Relation to the Prehistoric Cultures of Mexico*, *Holmes Memorial Volume*, pp. 464-468 (Washington, 1916).

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Courtesy of the Peabody Museum, Cambridge, Mass.
FIG. 2.—A Chimu portrait-vase.

mala was at its zenith. It has also been proved that, for centuries before the beginning of the real Maya culture, a preliminary culture, from which the other was destined to arise, was being built up over a very large area in America. Spinden has shown that this culture, called by him "The Archaic Type", should be credited with the distribution throughout Middle America and northern South America of the practice of agriculture and of the germs of later arts.

It is, therefore, very significant that we find in the earliest art of the Chimu people an exact parallel, almost a replica, of the art which flourished in Middle America prior to the develop-

ment of the Maya culture.* This evidence enables us to assign the beginning of the Chimu culture to a period which was probably not earlier than 200 B. C., nor later than 200 A. D. From the inceptive art-forms purely Middle American in character which were distinctive of its first period, the Chimu culture worked upwards and evolved many modifications and outlying affinities during the succeeding centuries.

Such, in outline, was the origin and history of the Chimu people of the northern half of the Peruvian coast. The Yuncas in the south were hardly more than an off-shoot of the main Chimu stock. Inland, among the high Andes, dwelt other peoples, different in tongue, in physical type and in culture from their contemporaries on the coast. The civilization of these people, who were identified with the eastern watershed of the continent in point of origin, and

* Cf. Hrdlička, 1911, Pls. 1 and 3.



Courtesy of the Boston Museum of Fine Arts
FIG. 3.—A late Chimu vessel of black ware, showing a realistically modelled squash and a bird.

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who probably had some sort of racial affinities with the great Arawak stock, does not seem to have been very high until it began to be colored by influences derived from the coast. Trade was probably active between shore and mountains from an early period, for it is known that some of the earliest coast textiles were made of llama wool brought from the highlands and because feathers of birds who lived in the Amazonian jungles were used on the coast at an early period. Moreover, as we have observed, people of highland type became more and more frequent on the coast as time wore on. It is plain, therefore, that there was constant intercourse between seacoast and mountain valley, and we need not be surprised that the people around Lake Titicaca should have borrowed from the Chimu, and, still more, from the Yuncas elements of decorative art which, in their hands, took on a highly complex and formalized character marked by a strong sense of rhythm and balance, and by an almost complete lack of realism. Nor should the fact that Yunca art (later in its inception than Chimu art) is far less realistic than Chimu art cause astonishment.

Realistic art in ancient Peru, therefore, may be said to have been most excellent among the Chimu people at a period midway between the era of migrations and the time of the Inca conquest. At one time, in the course of its development, Chimu art became deeply impregnated with the colourful but conventional tradition which had grown up at Tiahuanaco on Lake Titicaca, a tradition itself based upon Yunca and Chimu art of an earlier period. This fact narrows down the limits within which we can place the great period of Chimu realistic art to a stretch of years between about 200 A. D. and 900 A. D.

The Chimu art of the time between 900 and 1450 was deeply tinged, and, from the point of view of realism, injured, by the Tiahuanaco art of the highlands.

Having now outlined the ethnic and chronological position of the best realistic art of ancient Peru, it is fitting that we should now examine some of its characteristics. One would not, of course expect to find in any art produced by American Indians a scientific knowledge of anatomy such as that displayed by the Greeks of the classic period. But, as in Yucatan, one finds a skill in modelling, composition and coloration in Chimu and Yunca realistic art which is but little inferior to the bulk of Greek art, and which is quite on a par with that found in Minoan Crete, in predynastic Egypt or in the Bayeux tapestry. As in the case of the latter monument of bygone days, Chimu art constitutes an irrefutable document setting forth in great detail the daily lives of the people who produced it. Indeed, it is from what one may call the documentary point of view, even more than from that of aesthetics, that Chimu realistic art is of tremendous importance. There are but very few points in connection with the Chimu people and their activities on which the realistic vase-paintings of the people do not enlighten us. For example, portraits such as Figures 2 and 8 show us clearly the type of face which marked the Chimu folk. Aside from the anthropological information contained in these extraordinary portrait-vases, their value as works of art is remarkable. Of a vase of this type Jacquemart says:* "This vase, composed of a fine head, offers at once a real and a grandiose type, and one feels that he who modelled this finely outlined nose, these calm eyes, this vigorous

* *History of the Ceramic Art*, p. 191.

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Courtesy of The Peabody Museum

FIG. 4.—A Chimú vase with both modelled and painted scenes.

mouth, had before him one of those primitive and powerful organizations which constitute the stock of the old families of the human race." These portraits show us a fine-looking race of men; they also show us the sort of headdresses and costumes worn at that period. One thing about the portrait class of Chimú pottery is to be regretted, that is the fact that women practically never are represented in the portraits. As a matter of fact, in all the hundreds of portrait-vases studied by the writer in many museums and collections, not more than two are of women. In other classes of Chimú pottery, also, women are rare, though not quite so much so as in the portraits. This scarcity of female figures is a pity, because it leaves us in considerable uncertainty as to the type

of clothing worn by the women and as to the sorts of activity in which they engaged. The modelling of the portraits could hardly be improved upon, even by civilized artists of to-day. In some cases, the matter of coloration is hardly inferior. It is clear that, in addition to their rather vigorous cast of countenance, the people had a light coloration not unlike that of the Chinese, and some even had a subdued ruddy glow in their cheeks. It would be difficult to believe this glow true to nature were it not for the fact that one can see in Peru to-day pure-blooded Indians, usually women, with a pronounced pinkish undertinting in the cheeks. The hair, in Chimú vase-paintings of men, is always black and straight.

Not only were the Chimús skilful as portrait-makers, but they also made excellent representations of potatoes, maize, squashes, peanuts, fruit and so on. These enable us to know exactly what the people lived on. Some of the imitations of maize are so true to nature that they have made it possible to identify the precise variety of the vegetable cultivated in Peru at that time.



FIG. 5.—A relief design from Chimú vase. From Baessler, *Ancient Peruvian Art*, pl. 124.

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FIG. 6.—A hunting scene, in low relief, from a Chimú vase. After Baessler: *Ancient Peruvian Art*, pl. 40.

Figure 3 shows a late Chimú representation of a squash and a bird.

Less realistic, but not less important, than the portraits of men and the imitations of objects, are the landscapes, battle-scenes, fishing-scenes, hunting-scenes and other representations of the ordinary occupations of the people. Both modelling in the round and paint-

ing are used, often both on one vessel, as in Figure 4. In other cases, the painted area is absent, being replaced by attractive incised pictures or by very low relief, as in Figures 5, 6, and 16.* To the ordinary art-critic, of course, some of these decorations will not seem to be truly realistic. But they are so, in spirit and endeavor, if not in achievement. They are realistic enough for us to be able to identify with their help, the sorts of fish the people caught, the kinds of animals they hunted and the sorts of houses they lived in. They have this degree of realism, even though incipient formalization sometimes gives them an aspect of stiffness and restraint which does not accord with the best tenets of realism. On the other hand, even such designs as Figure 16 preserve enough of the realistic spirit to enable us to form an accurate notion of the type of boats used by the people. As far as sheer realism is concerned, the Chimú portraits have a near rival in the representations of fish and other marine animals. In Figures 3, 7, 11,

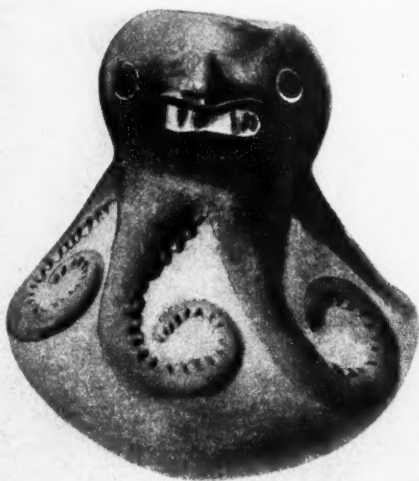


FIG. 7.—A Chimú vase with a representation of an octopus, partly anthropomorphic. After Baessler: *Ancient Peruvian Art*, pl. 1.

*I wish to express my indebtedness to Arthur Baessler's *Ancient Peruvian Art*, a work upon which I have drawn for many of the figures that accompany this article. That work, with its admirable plates by W. von den Steinen, is a veritable treasury of early Peruvian art.



FIG. 8.—Chimu portrait-vases. From Baessler; *Ancient Peruvian Art*, pl. 22.

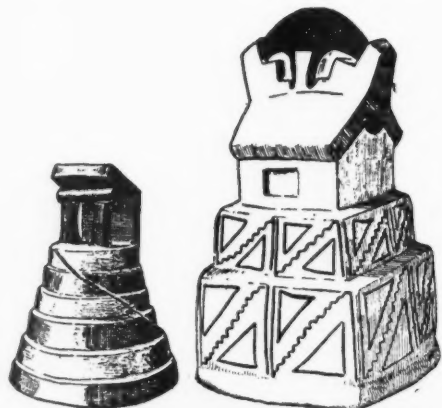


FIG. 9.—Chimu vases representing buildings. From Baessler; *Ancient Peruvian Art*, pl. 13.

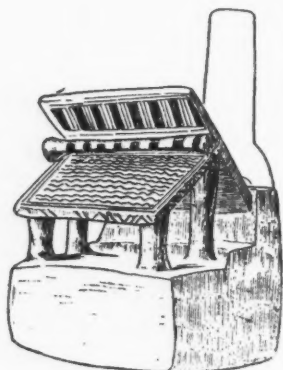


FIG. 10.—A Chimu vase representing an open-air pavilion. From Baessler; *Ancient Peruvian Art*, pl. 11.



FIG. 11.—Design from Chimu vase. From Baessler; *Ancient Peruvian Art*, pl. 100.

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15 and 18 we see very realistic images of animal life.

Although, as has been noticed, realism attained its greatest and most complex development among the Chimu, another form of it was by no means lacking in the art of the Yuncas, an art which, being further down the coast than the Chimu art, was probably later in its beginning and was certainly more formalized in its general character. From the time when realistic Chimu art reached its zenith a strong tendency, often found in aging arts, toward formalization and symbolization manifested itself in the art of the Peruvian coast. By the time Yunca art had reached its highest development, this tendency had gained considerable headway. Flowing and life-like lines had given place to more artificial ones; color had increased in richness and it sometimes combined very happily with the vestiges of realism of line to form realistic representations of birds, plants, fishes, and other



Courtesy of the American Museum of Natural History, New York City

FIG. 12.—A Yunca vessel, showing two partly realistic fishes. The colors of this specimen are very rich.



Courtesy of the Boston Museum of Fine Arts

FIG. 13.—A late Chimu portrait vase in black ware.

comparatively simple objects. Figures 1 and 12 show realistic or partially realistic designs on vases from the Yunca region. The coloration in these decorations is exquisite, so rich, in fact, as to give them almost a jewel-like or enamel-like glow and brilliancy. Yet, despite the anti-realistic element just mentioned, it is easy to see realism in the hummingbirds in Figure 1.

As Yunca art was less realistic than Chimu, so was Tiahuanaco art, in the basin of Lake Titicaca, less realistic than Yunca. In the latter, as has been

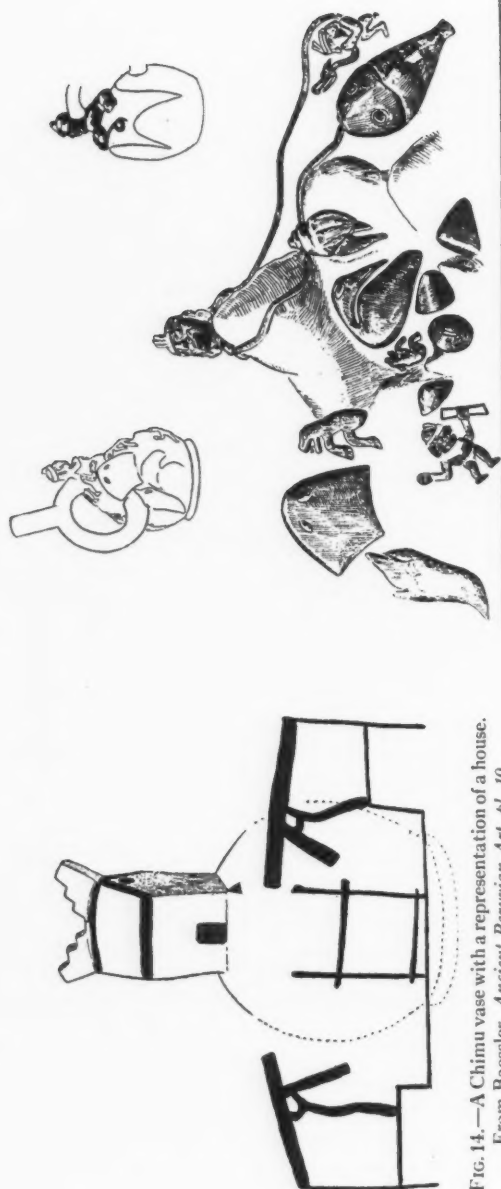


FIG. 14.—A Chimú vase with a representation of a house.
From Baessler, *Ancient Peruvian Art*, pl. 10.

FIG. 15.—Design from Chimú vase. From Baessler, *Ancient Peruvian Art*, pl. 100.



FIG. 16.—A design in low relief, from a Chimú vase. From Baessler, *Ancient Peruvian Art*, pl. 118.

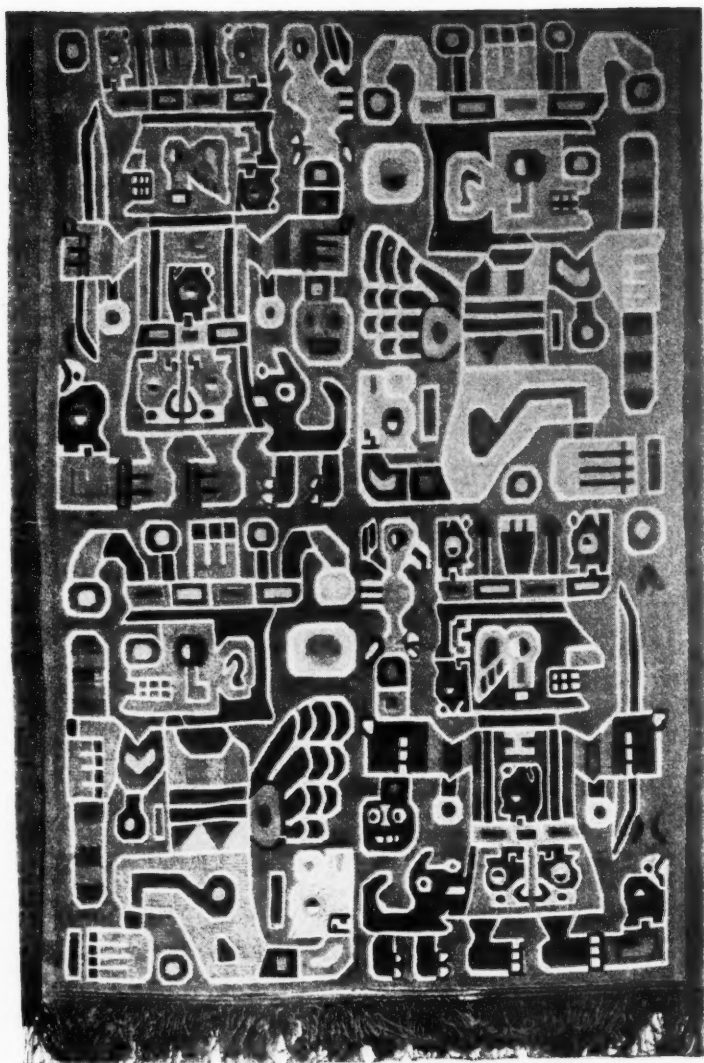


FIG. 17.—A fine mummy-cloth from Ancon, showing a design with elements of decoration derived from the art of Tiahuanaco. After Reiss and Stuebel: *Necropolis of Ancon*, Pl. 49.

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pointed out, there was still considerable vigor in the realistic tendency, but in Tiahuanaco art there is almost nothing naturalistic. Intense elaboration, deeply colored with ever-increasing formality, rhythm, balance and symbolization, is the keynote of Tiahuanaco art in all its phases. In the course of time, the Tiahuanaco art of the highlands came to exercise a strong influence on the aging, but still somewhat realistic art of the coast. Through some means or other, probably by those offered by trade, the highland people injected their colorful but pompous art-traditions into the older societies of the seaboard whence, some time before, their own type of decoration had taken its origin, although greatly altered afterwards. The highland influence, however, was not strong enough to obliterate the realistic habit of the Chimú and Yunca vase-makers. In Figures 13 and 18 we have two blackware vessels from the Chimú region of the sort made just before the Inca conquest. Though far less excellent than the earlier types of realistic art on the coast, these vessels are yet essentially life-like in their modelling. In Figure 17 we have a textile design from Ancon which, though closely linked with the Tiahuanaco art, nevertheless preserves an appreciable degree of realism, especially in the bows and arrows.

Inca art, very closely related to Tiahuanaco art, was, in its pure state, almost entirely geometric. When, in later times, however, not long before the Spanish Conquest, Inca rule spread to the coast where it absorbed the old Unca and Chimú societies, a tendency toward realism, not very vigorous, but

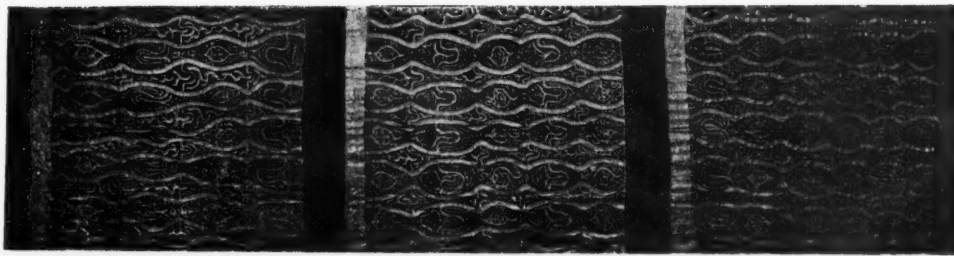
still apparent, made itself felt as the result of contact with the ancient coast art and with its realism. Thus we may say that the Chimú people, coming from Middle America, brought with them to Peru a young art growing toward a remarkable realism and that, wherever realism appears in ancient Peruvian art, it may be traced back to the Chimú people who first introduced it.

Boston.



Courtesy of the Boston Museum of Fine Arts.

FIG. 18.—A late Chimú black ware vessel representing a fox.



AN INSPIRING EXHIBITION OF AMERICAN TEXTILES

ADA RAINEY

TEXTILE art in America is assuming proportions that must necessarily attract the attention of all who are interested in the future of our industrial art. It is significant of good things to come to know that there is a widespread interest in really harmonious and beautiful designs in fabrics which are used in household decorations, in wearing apparel, and in textiles for public buildings.

World movements have always directly affected art movements; their relation is close. A certain epoch in history always produces a distinct effect on the thoughts of the people which in turn is reflected in their art expressions. In the midst of the present titanic world struggle, industrial conditions are being quickly influenced, even before the effects of present great events have had time to change men's thoughts. The central fact is that the supply of European art talent is cut off from the American market.

Our manufacturers realize that it will doubtless be years, if ever, before normal conditions will be restored. With the French, German, and Italian sources

of influence cut off, the manufacturer in despair was compelled to turn for his designs to the artists at his door, whom he had previously passed by with scorn. The American artist has filled the place of his brothers across the sea in a manner that will affect the art expression of America for years, perhaps for decades to come. A miracle has come to pass. The land of commercialism and mechanical ingenuity has not been found lacking in resources of artistic technique and inspiration.

The interesting thing is that mechanical and commercial ability has been the means of bringing to fruition the artistic talent which we as a nation did not think we possessed. Really, textile art has proved the connecting link between commerce and art. The useful and the beautiful have been united in a manner scarcely believed possible a few years ago.

The story of their meeting and mating is as follows:

Not more than a decade ago archaeologists were electrified by the discoveries of traces of ancient Peruvian civilization in South America. Along the



Supplementary Prize, Nell Witters
Pictorial design in Batik; Colors blue, violet, white

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Supplementary prize. Edmond Froese.
Batik design on silk—purple, orange, green and white.

Andean Plateau in Equador, Bolivia, and Peru remains of the civilization, brilliant and expressive, were found preserved from the corroding influence of time by the dry atmosphere and kindly sands of a climate not unlike that of Egypt.

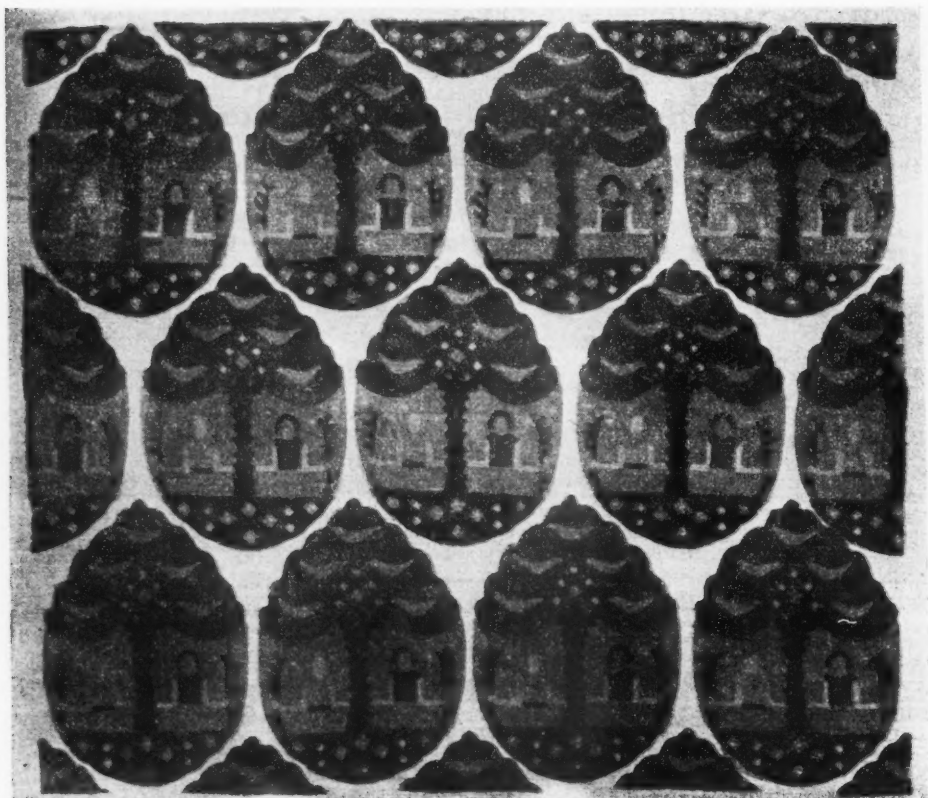
Pottery, gold and silver ornaments, baskets, and, most highly developed of all, numerous examples of textile art were exhumed. Peruvian fabrics, woven, dyed, and embroidered, were taken from mummies and from graves. The fabrics were used in much the same way as the mummy cloth of the Egyptians, but differing from it in that the Peruvian fabrics were a world of revelation of their civilization because taking the place of the hieroglyphs of the Egyptians and the papyrus writing of the Greeks and the Romans.

The Peruvian designs are truly decorative, expressing beauty of form and color, emphasized by symbolic representations of animals and human forms. The wealth of harmony and charm is

here revealed expressed with great technical skill. Peruvian textiles are without doubt the highest expressions of the weaver's skill known to civilization. As many as 300 two-ply weft have been counted in a single square inch. The colors are largely reds, browns, violets, blues, and greens, woven into a symphony of varied forms. The fish, bird, cat and human form, were conventionalized through many forms in Peruvian art and there also arose many designs which had a basis in technical expression.

Many of these treasures of Inca and Peruvian civilization were bought for the Museum of Natural History by Mr. C. W. Meade, the assistant curator, who at once sensed the educational value of this rich mine of design and color. Through the assistance of Mr. M. D. C. Crawford, textile expert and design enthusiast, these two men have succeeded in bringing a new world of design to the attention of modern New York artists. Mr. Crawford has spoken

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Supplementary Prize, John Kellogg Woodruff
Color block-printing

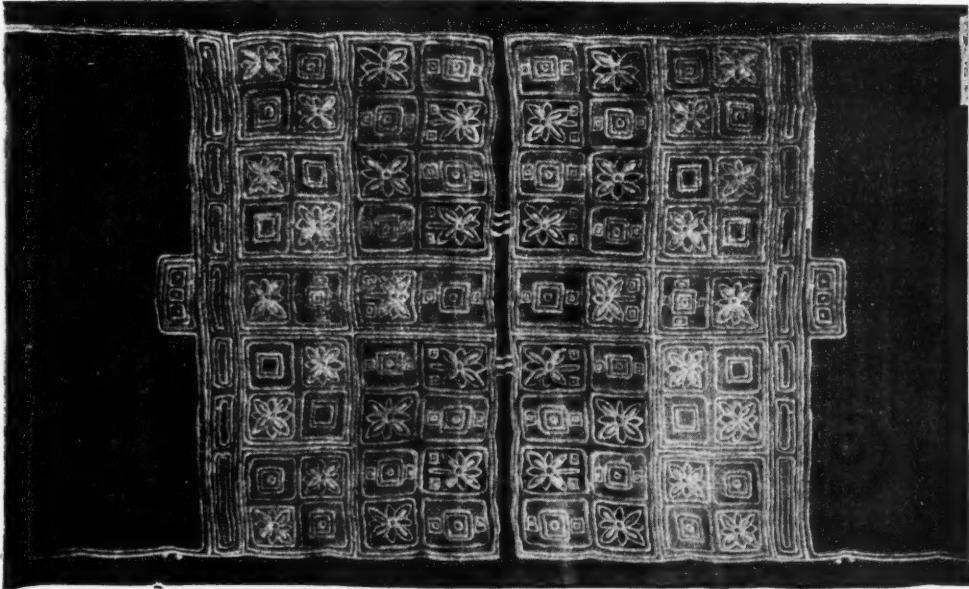
to increasing numbers of artists and to silk and cotton manufacturers of the value of the study of these forms of textile expression.

In response to a number of prizes offered by Mr. Albert Blum, of the United Piece Dye Works, for a competition of textile, an exhibition of actual fabrics took place in the new galleries of the Art Alliance of America in New York, in May, 1917. This exhibition was said by textile experts to be the best and most important of its kind ever held in America. It was the direct result of the work done in the Museum

of Natural History by Mr. Meade and Mr. Crawford in leading the artists to a new source of inspiration. The talent of the American artist is undoubted, but guiding and judicious training are necessary to produce results of permanent value.

The many designs submitted to the judges in the textile competition triumphantly proved that there is originality, technical facility, and real ability among our American artists. The source of their inspiration was seldom from the well-known Greco-Roman stream. The most interesting designs were

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Second prize—Mrs. Helen C. Reed.
Batik—light and dark shades of blue.

founded on Peruvian, Javanese, South Sea Island, and Oriental influence. This change of front is significant. It marks the opening of an unused source of inspiration which more truly belongs to us than does the classic. There is no nationality in great art, but all great art has been most virile as the artist has followed the natural and not the borrowed form of inspiration. The ancient Peruvian, Inca, and Mexican designs are rather closer to us than are those of Europe.

There was great variety in the material used and in the designs and colors employed. Block printing was the most conservative element in the exhibition. The designs were printed on silks, chiffons, linens, and velvets. The workmanship was of the highest, the coloring rich and subdued. The designs were suitable in many instances, with few

changes, for immediate reproduction by machine rollers.

The most original and interesting fabrics of the exhibition were the Batiks. These were a delight to the eye, embodying various forms and abstract beauty which were an inspiration to the beholder, a wealth of suggestion to the artist and the manufacturer.

There were many designs of distinctly "modern" forms, outcroppings of the so-called Modern School, flamboyantly brilliant, startling in daring to thrust aside the shackles of the past—crude, strident, and blatant, but the heralds of a new day when the real feeling of our artists will find a mode of expression truly their own.

The color element was perhaps the most valuable contribution to industrial art. Chiffons, scarfs of delicate iridescent hues mingled their loveliness

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with the dark strength of tie-dyed wall-coverings—the designs often culled from an East Indian shawl or carpet. Embroideries of quaint pattern in vivid worsted or hook work arrested the curious and even puzzled the connoisseur for their true origin. Tapestries that might have owed their origin to the figures seated on the dais of a Norman castle, rubbed shoulders with the most advanced interpretation of the "Annunciation."

Many of the pieces submitted to the jury were too frankly devoted to the worship of the ugly to be admitted by men who loved beauty and were seeking to speed the cause of American art. On the other hand, there were textiles that were restrained with the charm of classic simplicity. As a whole the workmanship was of a high grade of excellence. In fact, so unusual was the quality of the fabrics in regard to design, color, and technique that two of the judges, Mr. Edward L. Mayer and Mr. E. Irving Hanson, of the Mallinson Silk Company, offered to augment the original prizes of Mr. Blum by giving six additional prizes of \$25 each. The judges, among whom were also Prof. Arthur W. Dow, of Columbia University, and Mr. M. D. C. Crawford, who has already been mentioned, were surprised and delighted with the variety, unusual originality, and technical facility of the work sent in. Over five hundred pieces were submitted to the judges by 140 artists. About 250 pieces were accepted.

Many of the prominent textile manufacturers and buyers visited the exhibition and signified their interest and approval of the work shown. Often the design was too "advanced" for use by the commercial man. They declared the public was not ready for such unusual work, yet most of them were will-

ing to encourage the American artist and his designs. The important thing accomplished is that a meeting ground has been established whereby manufacturer, artist, and public may meet to become acquainted. The results from this acquaintance are sure to be productive of good to the cause of our industrial art.

Mr. Crawford says of this exhibition: "The Museum of Natural History, Women's Wear, The Art Alliance, and different members of the industry, both wholesale and retail, co-operated in a movement that comprehends, not only research and the use of original material, but also the training of artists in the technical limitations of the machine. The exhibition of hand-decorated fabrics was conducted in the hope of leading the artist back to his craft, which would put him in closer artistic sympathy with textile design, as all design that we have today sprang originally from hand craftsmanship."

The Art Alliance of America, where this exhibition was held, is in the vanguard of the forces devoted to the cause of American art. It affords a meeting ground for the artist, buyer, and public alike and encourages young artists to produce original work and then helps them to find a market for their creations.

So stimulating was the exhibition that another competition and exhibition has been arranged to be held in the galleries of the Art Alliance, in co-operation with the trade journal, *Woman's Wear*, from October 22d to November 3d. For this competition only designs are acceptable adaptable for fabrics for women's wear from a practically commercial and artistic standpoint. Seven hundred and fifty dollars in prizes have been offered by various commercial firms.

New York

PORTRAITS BY VAN DYCK WHICH HAVE COME TO AMERICA

D. M. ROBINSON

THE firm of Lewis and Simmons of New York City some months ago obtained from the Earl of Denbigh six magnificent portraits by Van Dyck, of which we reproduce illustrations in this number of ART AND ARCHAEOLOGY by their kind permission. "The Countess of Clanbrasil" (p. 256) has recently been purchased by Henry C. Frick. The others represent James

Stuart, Duke of Richmond and Lennox; The Duchess of Richmond and her Dwarf, Mrs. Gibson; a portrait of a lady; Queen Henrietta Maria; and King Charles I. "The Duke of Richmond" (p. 253) is represented with the dog which saved him from assassination by waking him from sleep in time to escape. He stands caressing his dog with his right hand, while his left rests on his hip.



© Lewis & Simmons

The Duchess of Richmond and Dwarf, by Van Dyck.



© Lewis & Simmons

The Duke of Richmond, by Van Dyck



Queen Henrietta Maria, by Van Dyck

©Lewis & Simmons



Portrait of a Lady, by Van Dyck

© Lewis and Simmons

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He wears a black dress and cloak with star, blue stockings, black shoes with enormous rosettes, and a broad lace collar about his neck. He wears his hair long, falling over his shoulders. He was a cousin of King Charles I and accompanied his King to the scaffold.

It is said that he died in 1655 of a broken heart on account of the death of his King. The canvas is 80 by 47½ inches. In "The Duchess of Richmond" (p. 253) Mary Villiers, daughter of the first Duke of Buckingham, who died in 1685, stands with one foot on a step on which Mrs. Gibson, the dwarf, is standing. With her right hand she is taking a glove from a salver which the dwarf holds. Her left hand holds a fold of her skirt. She wears a blue dress with flowing sleeves turned back to show a crimson lining. Mrs. Gibson wears a dress of red velvet and the group is well set off against the architectural background and the landscape seen to the left.

The canvas is 81 by 48 inches. The "Portrait of King Charles I" (p. 228) is 29½ by 24½ inches and represents him in half length to the left, in three-quarter profile, wearing a black dress with wide falling lace collar

and with the insignia of the Order of the Garter. The "Portrait of a Lady" (p. 255) represents in "Flemish" style a lady, once supposed to be Lady Elizabeth Fielding, afterwards Countess of Guildford who died in 1673, seated to left looking at the spectator. She wears

a dark gold embroidered dress with high stiff ruff, and rests her left hand on the arm of the chair. The canvas is 58 by 42½ inches and was probably painted in Genoa. The flattering portrait of "Queen Henrietta Maria" in white dress and cloak with a blue bow represents a half figure of the daughter of Henry IV of France and Marie de Medici, who married Charles I in 1625 and died in 1669. Van Dyck was instructed to paint her in three positions, and two other portraits, one full face, and the other a profile to left are at Windsor Castle. The canvas is 28½ by

24½ inches and was painted in 1639 and given by the King to the Earl of Denbigh.

All these six portraits belonged to the Earl of Denbigh, who is now a Colonel of the City of London Territorial Force and Aide-de-Camp to H. M. George V.



© Lewis & Simmons

The Countess of Clanbrasil, by Van Dyck.

CURRENT NOTES AND NEWS

Posters by High School Pupils

SOME three hundred Red Cross and Thrift posters were made by High School pupils of New York City, in competition planned by the School Art League of New York City, under the chairmanship of Mrs. Laurent Oppenheim.

Dr. James P. Haney, director of art in the High Schools, announced that any school where twenty-five or more posters were made by pupils out of school hours and without assistance, was eligible for three prizes, a five-dollar gold piece, a silver medal, and a bronze medal. As a result, fourteen High Schools held exhibitions of from twenty-five to fifty posters. Three prizes and several honorable mentions were awarded in each school.

The prize-winning posters were then hung for a few days at the Washington Irving High School. Here the final awards were made by a jury, the chairman of which was Edwin R. Blashfield, president of the Mural Painters. The gold medal was given to a poster entitled "Do your Bit" by Abbie Bollin of Erasmus Hall High School, which shows a small boy leaning over a flowerpot, where a diminutive plant is just sprouting. The silver medal was won by Thomas Beggs of Manual Training High School, for a poster entitled "Menacing War Cloud" wherein a farmer, at work in the fields, suddenly sees a cloud whose outline reveals a marching army. The bronze medal was given to Andrew E. Buzzell of DeWitt Clinton High School, whose appeal to "Help the Red Cross" was made by showing two Red Cross tents in the shadow of a ruined cathedral.

The sixty-two best posters were then exhibited at the Knoedler Galleries. They attracted much favorable attention, both for the technical excellence of the work and the originality of the ideas, whereby these young people have expressed their patriotism. A number of posters are being reproduced for the use of the Red Cross, Mr. Hoover's Food Conservation Department, the Girl Scouts, and other organizations. Arrangements for purchasing these posters to be reproduced for patriotic purposes, can be made by communicating with the School Art League.

Traveling groups of posters have been arranged. One is devoted entirely to Red Cross subjects, another to Thrift and Conservation, and a third, which is of special interest to teachers and art students, contains both subjects. Each group numbers from fifteen to twenty-five posters. These collections make a special appeal to those interested in the mobilization of our country's resources. Art societies and women's clubs doing patriotic service will find these posters very useful in attracting attention to their work. To societies actively interested in furthering art work in the schools, the exhibition will be of use in showing how the artistic talent of High School pupils may be mobilized in patriotic services. High School teachers and pupils will find it especially helpful in color and design. The posters are unframed and of uniform size, measuring 30 x 20 inches. These groups of poster designs may be secured for exhibition by communicating with Miss Florence N. Levy, Secretary of the School Art League, 215 West 57th St.



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ART AND ARCHAEOLOGY

De Costa's "Ave Maria" and the Brazil National School of Art

ON the famous Avenida Rio Branco in Rio de Janeiro stands a splendid building in which is housed the National School of Art of Brazil. Its Director is Senor Joan Baptista de Costa, a man of prodigious industry and great versatility, whose mural paintings, landscapes, and figure work have already brought him distinction at home, and are winning for him renown abroad. Senor de Costa has increased the popularity of the Art School building, where of course there is regular work in the teaching of sculpture, painting, and architecture by enlarging the permanent collection of paintings and of statuary, and by opening the building to an annual salon for the exposition of the work of contemporary artists.

Among the paintings in the 1916 salon was the one which is reproduced on the opposite page. The background of the painting is a lovely bit of that Brazilian paradise, Petropolis, the highlying city which is the summer capital of Brazil, where nature has laid on the luxuriant vegetation of the tropics a veritable riot of glorious colors.

"The painting is called 'Ave Maria'; it depicts a scene at eventide; the sun has just sunk behind the highest ridge of the mountains; a roadway runs up the hillside, a church stands beside the road, and from its steeple the bell rings out the evening call to prayer; a girl of the people, a typical Portuguese-Brazilian has heard the message of the Angelus, and pausing in her walk, draws her rosary from her bosom and stands with the cross in her hands, while her lips repeat the prayer. The afterglow of the dying sun falls on the scene, bringing out a gorgeous radiance of ambers and of greens which frame the devout face of the praying girl" (N. C. W.).

Senor Joan Baptista de Costa is the painter of this good piece of work. The painting was purchased by one of the patrons of the Archaeological Institute of America while in Brazil summer before last. It was on exhibition in one of the Baltimore art stores and was published in the Baltimore Sun of February 9, to the courtesy of whose Art Department and Art Director, E. W. Hobbs, as well as to the permission of the owner, we are indebted for the opportunity to reproduce the painting for the readers of ART AND ARCHAEOLOGY.

R. V. D. M.

Excavations at Otowi, New Mexico

UNDER the direction of Mrs. L. L. W. Wilson, the Commercial Museum, Philadelphia, has concluded its third summer of excavations at Otowi, Bandelier National Monument, New Mexico. All the rooms of the North, South, and East Houses of Great Otowi, all of the rooms of the East House, Little Otowi, in addition to several rooms in the West House and many single rooms and one Kiva in the seventeen small-house ruins of Little Otowi have now been excavated. The caves in the immediate neighborhood have been explored. The whole region has been mapped.

The most interesting discoveries of the past summer were:

(a) A colored fresco of a mountain lion. This was found on the south wall of a large square ceremonial room, 12 by 14 feet, near the middle of the East House.

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The body is yellow ochre, outlined with black. It is opposite a fine ceremonial fireplace. Just north of the fireplace is a well-made door a foot wide and a foot nine inches deep which leads into the longest room excavated, 24 feet by 8 feet 3 inches. The doorway entrance in the long room is flanked on each side by two large stones. (b) In the caves; prayer sticks. One measured $9\frac{1}{2}$ by $1\frac{1}{2}$ inches. To it is still attached, with a bit of yucca rope, the plume of an eagle. (c) Porches are found on three sides of all the buildings, contrary to previous suppositions. (d) A petroglyph representing a battle scene. There are 11 human figures, in all kinds of positions. One is throwing a bolo, another wielding a battle axe. The sun, moon, deer, two birds, one a turkey, and a gigantic arrow are also depicted. At the bottom on the right is shown a man with two hand signs—much like the head of the "avanyu."

Other important results were the acquisition of six barrels and three boxes of material, consisting of pottery; tools and instruments, ornaments, and ceremonial objects of bone, stone, wood; food bones of many different animals from bison to fish; squash seeds and shell, gourd shell, corn.

Pottery. Seventeen whole jars were found including four large tinajas; also about 25 or 30 jars and bowls. Especially important are:

New variations of the "avanyu", notably an outside border of a succession of numerous heads; a bowl decorated with a naturalistic butterfly; several naturalistic representations of birds, one of a man; whirling avanyus with two and four arms as well as several with the usual three arms; several perfect small offering ollas in black and white ware; a small perfect red ware bowl with vertical sides; sherds and whole pieces showing probable influence of different kinds of pottery on each other; a naturalistic sun in black and white; geometrical patterns on biscuit; panelling, alternation of design, and a bird border on biscuit; an apparently connecting link between the pottery of the old small house ruins and that of the large houses in that of Little Otowi; numbers of cloud blowers, two of them exceptionally beautiful, one representing a fish.

The most unusual single piece of stone ware is a large spindle whorl, a double cone, covered with a quarter inch of potter clay; in a hole underneath the floor were found half a dozen large spearheads and knives; in another hole ten fetish stones, possibly phallic emblems; an unusually large collection of bones, awls, needles, whistles, flutes was also excavated.

A bow, many arrow shafts, prayer sticks, a bundle of dice sticks were found.

Yucca fibre and ropes; also a thick ring, yucca wound, four inches in diameter, probably a head ring to hold a jar, were also among the things excavated.

L. L. W. WILSON.

The Christmas Number of ART AND ARCHAEOLOGY, 1917

ACTIVE and subscribing members of the Archaeological Institute were very generous last December in sending the Christmas number of ART AND ARCHAEOLOGY, with an annual subscription for 1917, as a Christmas gift to their friends. As a result of this substantial cooperation several hundred names were added to our mailing list. We shall appreciate a renewal of this effective assistance, and if readers will kindly send ART AND ARCHAEOLOGY, The Octagon,

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ART AND ARCHAEOLOGY

Washington, D. C., the names and addresses of friends they wish to remember in this way, the December number will be promptly mailed, with an appropriate Christmas card.

Dedication of the New Art Museum, School of American Research, Santa Fe, N. M.

THE New Art Museum, of the Museum of New Mexico and of the School of American Research, was dedicated with imposing ceremonies at Santa Fe November 24-28. At the formal opening Saturday evening, November 24th addresses were made by Governor Lindsey, Secretary of State Lucero and Senator Jones, all of New Mexico, and by Colonel Collier of San Diego. These addresses were followed by the opening of the exhibition of Southwestern Art, and a public reception by the Women's Museum Board.

On Sunday evening occurred the dedication of the new Museum with an address by Hon. Frank Springer, President of the Santa Fe Society of the Institute. The three following days were devoted chiefly to sessions of a Congress of Science and Art at which papers were read by F. W. Shipley, President of the Archaeological Institute, Miss Alice C. Fletcher and Messrs. Carroll, Hewett, Hodge, Judd, Harrington, LaFlesche and others.

On Monday evening a joint meeting was held with the State Educational Association. After remarks by President Roberts and State Superintendent Wagner an address on "The New Humanism" was given by Prof. F. W. Kelsey, Honorary President of the Archaeological Institute of America.

On Tuesday afternoon and Wednesday evening concerts were given by Charles Wakefield Cadman, the composer of Indian melodies, assisted by Tsianina, the gifted Indian mezzo-soprano, who is the first of her race to achieve artistic recognition as a singer. Mr. Cadman is known to all music lovers as the composer of "The Land of the Sky Blue Water", first introduced by Mme. Nordica. Tsianina was born in Oklahoma. Her father was of white and Creek blood. When she became associated with Mr. Cadman, the way was opened for her to interpret to Americans the emotional life of the Indian through his songs.

The exercises closed Thursday morning with a union Thanksgiving service in the Museum Auditorium.

The Museum is a beautiful renaissance of the New Mexico Mission style of architecture, which is one hundred and fifty years older than that of the California missions. A striking feature of the Dedication was the exhibition of paintings consisting of recent work of members of the Santa Fe and Taos groups of artists. These groups contain such well-known names as Robert Henri, E. I. Couse, J. H. Sharp, Walter Ufer, Julius Rolshoven, O. E. Berninghaus, E. L. Blumenschein. These canvases, inspired by Indian, Spanish and Frontier lore, with the native splendor of that region for a setting, will suggest that Santa Fe is to be the cradle of a truly American School of Art.

An ensuing number of ART AND ARCHAEOLOGY will be entirely devoted to a description of the Museum, the dedication ceremonies and the exhibition of Southwestern Art, and will contain papers read at the various sessions.

M. C.

BOOK REVIEWS AND NOTICES

The Painters of Florence from the Thirteenth to the Sixteenth Century. By Julia Cartwright (Mrs. Ady). With illustrations. New York: E. P. Dutton and Company, 1916. Pp. 373. \$1.50.

This book of the widely known author on art has for its object to bring together the results of the researches on the painters of Florence by critics of the last generation and a half, from Ruskin to Berenson in order to meet the demand created by "the increased interest now taken in Italian art by travellers." In addition to interpretative criticism the book gives brief accounts of the lives and works of the chief Florentine painters.

This is a reprint of the second edition (revised, 1910) of a work originally published in January, 1901. Six successive reprints since 1901 are in themselves a favorable criticism of this book. In spite of a multitude of books of a kindred nature it has maintained itself on the market. It makes no pretense to originality except in the manner of presentation of much authoritative biographical and critical material, which the average guide book lacks or presents in an unpalatable form. It strikes a happy medium between the books of a Ruskin and an Augustus Hare.

To the traveller who has more than a superficial interest in Florentine painters of the Renaissance it can be heartily recommended as a pleasant and instructive companion. The critical and biographical material is well selected and authoritative which might be expected as a matter of course in a book by the widely known author. The style is a pleasing narrative, weaving much valuable information into anecdote with a legitimate element of the human and intimate—the pleasing picture of Assisi

in the day of Saint Francis and of Giotto, del Sarto's checkered career, and the pathos of the tragedy in Michelangelo. Vasari is judiciously introduced here and there, painters themselves speak through citations from their letters, and modern critics are quoted without pedantry. The Ruccelai Madonna controversy is duly noted and the author takes sides but without allowing the critical material to obtrude. The book is not a compendium of deady tiresome information but an introduction to the subject stimulating the interest of the reader.

The text is arranged into 27 chapters, each devoted to one leading name or group, from Cimabue to Michelangelo. For the guidance of the reader selected lists of works of each painter are added to each chapter, mentioning the loci and adding the gallery catalog numbers. The numbers are of doubtful value in view of the constant changes. The revised edition has brought some of them up to date.

As the book is an almost stereotype reprint of the first edition, little can be said in criticism which has not been said already. In all essentials the text remains unchanged as do the indexes, illustrations, titles, and pagination. The revised edition of 1910 and this reprint contain no additions or modifications of any consequence. There are two or three minor textual changes, *e. g.*, p. 159 under Pesellino, and p. 231 under Ghirlandajo. Lists of works have been augmented and titles corrected, a few foot notes at the end of chapters show that the author has kept in touch with her subject. In one case—p. 289—the page-title for Fra Bartolommeo has been changed from "A follower of Savonarola" to "A Piagnone Painter". The illus-

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trations are the same as in the first edition but are inserted with less regard to the text. The introduction refers to Crowe and Cavalcaselle as still retaining "a high place among the best authorities", evidently disregarding the fact that a new great edition of the work is the last word so far, on the subject. Mrs. Ady's book was however so generally reliable and readable from the first that its partial lack of up-to-date-ness is not even a serious defect.

The book is well printed, compact and convenient in size, and bound very serviceably in green cloth. It should continue to prove a helpful and pleasant companion to the traveller in Florence who is not too hurried.

HANS FROELICHER

Goucher College, Baltimore

Whistler. By Theodore Duret. With thirty-two illustrations. Translated by Frank Rutter. Philadelphia: J. B. Lippincott Co., 1917. Pp. 135. \$3.75.

M. Theodore Duret owed us a book on Whistler as a companion volume to his book on his other intimate friend, Edouard Manet. Now, handsomely, he has paid the debt. The English translation by Frank Rutter leaves little to be desired and makes an important addition to the already impressive list of really notable volumes which the fascinating personality and distinguished art of the American painter have inspired. Everyone who was privileged to know Whistler had so many good stories to tell that it was really a hardship not to make a book of anecdotes about him. In each case the subject assured success. People liked to read about Whistler in spite of the fact that they did not appreciate his pictures. Even after the Pennells had brought out their monumental work which seemed to say all there was to be said about the

art life of London in the nineties, the reading public asked for more about Whistler. And it had every reason to expect and to eagerly await the book by the artist's devoted friend, Theodore Duret, who would express the sympathy and homage of aesthetic France for the great little "Wheestlaire" who had been so much misunderstood and unappreciated in England.

There is on every page of this book of Duret's a quiet satisfaction not only with the thoroughly congenial art of Whistler but also with the part which France was privileged to play in helping to form his taste, to inspire his temperament, to encourage his creative ardour and to recognize and reward his brilliant achievement. It is a serious book about a serious artist and for this reason may disappoint those who expected a new fund of funny stories about the serious artist's playful and quarrelsome eccentricities. In fact, this unsmiling story of Whistler's arduous and embattled life, and this sympathetic interpretation of Whistler's personality and purpose make us uncomfortably aware that in enjoying his debonair wit and charm and amusing ourselves with his perplexing and provoking personality, we may have been doing injustice to the solid and enduring worth of his manhood. Certainly it is good to hear from one of his friends who cared enough for him to understand him and who was rewarded for the effort by winning the affection and the trust of the sardonic author of the "Gentle Art of Making Enemies". To Duret Whistler revealed himself as he really was, behind the rather absurd mask which he put on in England for the pathetic purpose of attracting attention to what he had to say. The pity of it was that he was forced to adopt such tactics. He succeeded in gaining a reputation as an

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aesthete, a wit, a wag, a "character", long before he was recognized as a great artist. This appealed to his peculiar sense of humor and served to satisfy his wounded pride. To a few friends however he opened not only the door to his austere workroom but the even more discreet door to his heart. In consequence, and is it any wonder, the Pennells, Joseph and Elizabeth, well nigh worshipped him. And in France, where he was at his ease and at home, his friends were as appreciative as they were loyal. Among the artists one thinks of the friendship of the poetic Fantin Latour, and among the "amateurs" of the arts, it is nice to know that Theodore Duret loved him.

Whistler was an artist of great decorative genius by right of inheritance from the Greeks, the Japanese, and Velasquez—yet unfortunately he was born in a period and, curiously enough, he chose to live in an environment where painting was supposed to be a method for coloring illustrations to poetry, history, and fiction. Consequently he was the victim of much ignorant abuse and ridicule. In fighting against this arrogant and aggressive ignorance Whistler displayed an amazing sharpness of wit and resourcefulness of literary skill so that, as M. Duret says, "his critics were as much disturbed by the ideas he loosed from his pen as by the works he produced by his brush". The ideas upon which he laid most stress in his aesthetic preachments were, 1st, that we must learn to look at Nature critically and to carefully select and rearrange the particular qualities we want among the disordered elements which nature offers to the end that the essential character and peculiar value of a thing seen shall be disengaged from all the non-essential details; 2nd, that art should conceal its labour, that a picture

is finished only when all traces of the means used have disappeared; 3rd, that in art it is criminal to go beyond the means used in its exercise; in other words, that everything we have to say about our subjects whatever they may be, should be said strictly by means of our chosen mediums of expression, these mediums having been thoughtfully and properly adapted to the subjects selected and the results desired.

These principles of Whistler's implied that pictorial art was an end in itself, independent of literature and history, and that beauty was "its own excuse for being." To Victorian England, sentimentally rather than sensuously inclined, these principles seemed incomprehensible and unattractive. Englishmen of that period, if they were drawn at all to art, veered only from utilitarian to humanitarian modes of thought, or to moods in which literary and other cultural charms sought visualization in pictures. Instead of painting Lady Godiva or Sir Walter Raleigh, or a scene of domestic bliss, illustrating the sentiment that "home-keeping hearts are happiest", Whistler preferred to paint factory chimneys at Chelsea after nightfall. In his Venetian etchings and drawings, instead of giving us repetitions of the gorgeous visions of Veronese and Canaletto, Whistler sought a new aspect of the new Venice of decayed grandeur; selected palace doorways and canal corners for sketchment with light mediums; odd bits showing perhaps exquisite traceries of line or suggesting dreamy passages of color. It is this Whistler of capricious originality and of charming invention, this Whistler of delicately definite tendencies of good taste, which M. Duret presents in this book, which, in its very dignity of characterization, is a fine tribute of friendship.

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